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But to dwell further on such refinements would give a false impression of an excellent and helpful piece of work for which every student of later Greek philosophy will thank the author.

PAUL SHOREY

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*P. Ovidi Nasonis Tristia, Epistulae ex Ponto, Halieutica, Fragmenta.*

Recognovit brevique adnotatione critica instruxit S. G. OWEN.

Oxford: Clarendon Press, 1915. 3s.; india paper, 4s. 6d.

Users of Mr. Owen's Oxford text of Persius and Juvenal will welcome from his hand the initial volume of Ovid in the series, containing the poems written in exile—*Tristia*, *Ibis* (why omitted in the title?), *Epistulae ex Ponto*, and *Halieutica*—together with some five pages of fragments. By way of preface Mr. Owen supplements a brief but comprehensive account of the manuscript tradition with some notice of recent monographs. A rather more than usually full and suggestive apparatus supports the carefully conservative text. The fragmentary *Halieutica*—the genuineness of which Mr. Owen follows recent criticism in sustaining—is conveniently illustrated by the printing in full of Pliny's detailed notice. The serviceableness of the concluding *index nominum* is increased by inclusion of indirect references as well as of express mentions—a feature especially useful in the case of so allusive an author as Ovid. As regards type work and general makeup, the book sustains fully the standard of the series. Read *Pannonia* (Frr. fin.).

H. W. LITCHFIELD

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*Greek Sculpture and Modern Art.* By SIR CHARLES WALDSTEIN.

Cambridge: University Press, 1914. Pp. 67; 78 plates.

The book consists of two short lectures addressed to technical students of the Royal Academy, one on "The Technique," the other on "The Subject Matter of Art," abundantly illustrated with seventy-eight plates gathered in the second and larger part of the volume, with extenuating explanations in the preface and the appendix. And for such students no better brief introduction to Greek sculpture could well be devised. Even the commonplaces of criticism with which the book abounds may be justified on the ground that discriminating and emphatic mention of them by an authority of the author's distinction may be of considerable profit to those to whom they are addressed.

Most people will find some of it hortatory and negligible, and much of the analysis still too transcendental. Sir Charles Waldstein reads artistic results too frequently from the outside.

The substantial value of the book, however, lies in the exposition and emphasis of really fundamental and crucial matters.

He has set himself to elucidate the twofold thesis: (1) that the Hellenic principle of art is eternal; (2) that this principle (the only right one) must be sought in a compromise between the imitation of nature, the nature of the material and the nature of the artist. These by mysterious adjustment, yield beauty and harmony, qualities expected by our inherent and primitive sense of proportion and of organic unity.

The examination of the author's theses has the ultimate aim of clearing our attitude toward present-day art, which implies a "distinct opposition to the current methods, the technique of art-work and an opposition to the general aim which the artist previously held before him . . . the realization, namely, of beauty." Thus, as all metaphysical, utilitarian, or narrowly empiric views of art are false, the writer seeks his artistic standards in the evolution of style itself, and finds them in the conspicuous element of identity in the art of the great sanctioned epochs, and in the art of the Greeks in particular.

He shows them in the inchoate and experimental stages of their marble sculpture admitting helplessly into it technical devices proper to the manipulation of other materials, of wood, bronze, or clay—until its own nature was intimately comprehended and overcome. From the blind and persistent tendency in the evolution of Greek archaic art and from the supreme achievements of its classic period, we are persuaded to induce the universal—that all truly artistic production results from the adaptation of the idea to the limitations of the material. More than that, the material with its limitations, with its immanent suggestions of form dimly outlines the idea destined to speak through it. In fact, the inert material and the idea are constantly and mutually transforming each other, and jointly beget a result that bears certain features of both. This reciprocal operation tends to specialize, intensify, define, and purify the aesthetic of each art.

The sensitive recognition of the integrity of the material, of its limits and possibilities, characterizes again the artistic attitude of an age working so largely under Hellenic inspiration, the Renaissance in Italy, and a product of its decaying maturity in particular, Michelangelo. But its confines once fixed and ascertained, he passed beyond them, leaving the marble in unequal degrees of completion—indeterminate, betraying its latent and lurking characteristics, its primitive asperity and formlessness.

M. Rodin's art, however, Sir Charles Waldstein thinks, audaciously extending the limits of the material in all directions, carries this technical device much farther. The original block is rarely recognizable in the result. He pushes to the very heart of the marble, and he caresses its surface to a warmer color. His work is more suggestive, pictorial, and operates upon us through its far more sensitive nuances, its far subtler effects. For M. Rodin's art, moreover, the writer claims with a touch of dogmatic bias,

"a high artistic quality by bringing out to the full . . . the nature of bronze"; though this same artist has committed a typical "artistic mistake" in his "La vieille Heaulmière," where, by an *Anderstreben*, by which one art appropriates effects proper to another, M. Rodin has done violence to his material, endeavoring to express through it the fluidity, the scope, the movement of a poetic form.

As "the limit to naturalism in technique is to be sought for in the nature of the material itself," so naturalism of conception should temper the specific by the general. For we are reminded that as nature produces the individual, so she also produces the type; and similarly, that if the artist aims at reproducing what he sees, it is equally important that he should represent what he feels.

This advanced interpretation of naturalism is nothing else than that fusion of naturalism and idealism which was the dominant note of Greek taste and which, together with the Hellenic account of physical facts, and of beauty, explains the permanent influence of Greek art.

RICHARD OFFNER

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*Introduction à l'étude comparative des langues indo-européennes.*

By A. MEILLET. 4to. Paris: Hachette et Cie., 1915. Pp. xxvi+502. Fr. 10.

The third edition of this important manual was noticed in *Classical Philology*, VIII, 130. The present edition, which was in press before the outbreak of the war, is a reimpression, with a few minor changes and connections.

C. D. B.

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*Ovid: Heroides and Amores.* With an English Translation by GRANT SHOWERMAN. (Loeb Classical Library.) Pp. viii+524. New York: Macmillan, 1914.

Not every contributor to the Loeb series gives his reader the benefit of a preliminary definition of his views as to methods and aims in such translation. Mr. Showerman, in a review of several of the earlier volumes (*Classical Philology*, IX [1914], 107 ff.), has set forth justly and appreciatively—*πάθει μάθος*, one divines!—the difficulties of the undertaking: it is a pleasure to note that the *Heroides* and *Amores*, while not beyond the need of some such preface, still measure well up to the rather exacting standard there put before the translator.

Together with his primary requirement of idiomatic English, Mr. Showerman would lay stress on rendering which shall be faithful as regards